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ORCON/NOPORN

Approved For Release 2000/08/07 : CIA-RDP96-00788R000900340001-6

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
~~REVIEW ON: 31 May 99~~
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXXIX

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) The target correlation provided by the remote viewer was moderate. Many target correlation factors were readily recognizable. The remote viewer appeared to be very relaxed, in a good mood, and highly motivated throughout the entire session. The viewer stated that the images he was receiving appeared very clear and well defined. At one point the viewer expressed great concern over the feeling that he was located several stories high on a structure and could not see a railing that would act as a retainer. The remote viewer's level of confidence was very high during and after the session.
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. This session's protocol was modified in that a randomly generated, pre-selected target was not used due to the unavailability of the target pool. In lieu of a randomly generated, pre-selected target the "outbounder" or "beacon" simply chose a site which, in his opinion, was unique and identifiable.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXXIX

TIME #14: This is a remote viewing session. (Edited for security.)

PAUSE

#14: Okay, #44, #66 is at his target location. Go out there with #66 and describe what you see.

PAUSE

+01 #44: Lower case letter "h". . . I don't see it attached to anything. I just got the lower case letter "h".

PAUSE

Hmmm.

PAUSE

+02 #44: Why don't I ever get easy ones to draw? There is a shape. It begins to the left and projects to the right, diagonally in front.

PAUSE

I have to stop and draw this.

PAUSE

+03 A very curve-a-linear form. It is attached to a number, upright of some sort. . whether the upright is . . a pole or part of a wall, I cannot say. The curve-a-linear form appears to project out perhaps a little higher than table height. . . to be about . . 18 to 20 inches in diameter at the maximum, 12 to 15 inches in diameter at the minimum. It could be . . made out of something like fiberglass or drawn metal. Possibly reinforced concrete but it feels too light for that. It feels too small for that. Scratch and move on.

PAUSE

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+04

A diagonal moving from. . upright to down left. It could be the size of a staircase which would contain two to three steps. It could be a low ramp. It appears to be something of the nature that you would walk down. Its low, its no higher than a foot off the ground and it appears to lead to a lower area. The nature of it is that if you were walking along, you would look down to be sure of your footing and see this diagonal.

Diagonal is drawn in Number 2 and marked "A".

PAUSE

#14: He's been down at the target for five minutes.

PAUSE

+05 #44: COMMENT: While external noises don't usually bother me, there's a defect of some sort in that cassette and that tape recorder and its going: tick, tick, tick and that is getting through to me. Move the tape recorder back a little bit. I hope you can still hear it (Typist).

PAUSE

Okay, I got a . . . Boy, that one came in sharp, but I can't understand it.

#14: Describe it.

+06 #44: Dark. Vertical. . and it appears something like a window. Let's go back to the object. I caught an analytical overlay sneaking in on that one. It appears to be a black surface. . that seems to penetrate the light portion. I would like to say window and wall but I'm not sure that that's what it is. The area at "A" is bright and the area in "B" is dark and feels like it might. . It feels like its part of the building. What the interior surface. . be . . is made out of. I don't exactly know. It seems to be smooth but does not seem to have much texture to it. The area at "A" seems to have a window in it. A large, glass, like surface.

PAUSE

#14: He's been at the target now for ten minutes.

PAUSE

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#44: I'd like to try and assess the kind of activity that goes on at the target. . . If I can.

PAUSE

+11 I got the feeling of people being around. Not a lot.

PAUSE

+13 The thought of food just came to me. I don't know whether that is an answer to the question. The place that #66 is at. . seems commercial.

PAUSE

#14: Do you have a feeling whether he is inside or outside?

#44: Inside.

PAUSE

+14 I've lost track of him. . like, I seemed to. I just got an arch kind of shape. . and it. . let me see if I can turn around. . .

Come on, darn it, turn around.

PAUSE

+15 If I ever figure out how to turn around in this foolish game, I'll be happy. I want to turn my head but the picture doesn't move and I'm getting terribly frustrated with it.

All right.

PAUSE

#14: Try moving the picture.

PAUSE

#44: Take what I get. A vertical. . this might be a standard or might be a column. It seems to go up further. Okay, now. From that dark shape I think there is one that goes up in that direction. I think there is also one that goes up, the one that I see, goes up in this direction. And, its not a round arch, its parabolic. In other words, it would come up to an apex and then drop off.

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That is a possibility. The other possibility is that it is not an arch but it is a vertical with something tipping out from it. Maybe a flag or a banner of some sort.

+17 I just got the most perfect perametal shrub. Its a good size too. Either . . . a blue spruce or a carefully trimmed white spruce or a hemlock. Now I see it. There are more than one.

Now, how in the world. . . I feel like I'm up in the air looking down on this thing and the thing itself is . . . order or magnitude, twelve feet to fifteen feet high. But I seem to be looking down on the thing. Nice looking shrubs. I don't see a railing in front of the thing and that's beginning to make me nervous.

PAUSE

#14: Well, as long as you're up there, look down at it.

PAUSE

+19 #44: I wonder if its possible to climb up inside this building - the target area. . . and look out as if from a second story.

I'd be looking out over a . . . relatively flat area that looks something like farm land. . . in the sense that its not all trees and . . . farm land, parking lot?, I don't know. Flat.

PAUSE

#14: We've been on target for twenty minutes now. #66 has probably left the area. But let's see if we can stick around and pick up some more of these pieces.

+22 Form a picture of that lower case letter "h" that you first saw. If you can.

PAUSE

#44: To go back. . .

#14: Go back to where that was comfortable.

PAUSE

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#44: Yeah.

PAUSE

Okay. It was not in the sense. . . the lower case "h" was not in the sense of being a picture but perhaps a word associated with the target. I don't. . . I didn't see it as if it was a part of a sign. I didn't see it as if it was . . . because I can imagine only very few circumstances in which you'd have a lower case "h". It seemed to be at the left hand side. . of . . Okay, if there is anything in the field that I was looking in, it appeared to be over here and diminishing in perspective.

Gothic "h" . . which means it doesn't have any (not audible) on it. But it had some good size to it. The ascender and the vertical bar, is quite tall. But I couldn't say that it had. . I couldn't say that it was part of a sign, it sort of came more under the heading of a . . .

I'd rather go back and try. . or I'd like to now go back and see if I can do anything with this first shape, if I can find it.

PAUSE

I can't find it.

PAUSE

I got the feeling that anything that I add at this point is going to be analytical overlay.

#14: Okay.

#44: And I think that the best thing to do is hang it up.

#14: That's fine. Is there any more you think you can add to the description of the drawings that we have here? That we might want to get on the tape.

#44: Considering Drawing Number One: if I did go back and look at it again, it seemed that the corner between the two shapes was sharper than I drew it at first.

#14: Okay.

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#44: But this is . . the flat portion is still flat and the vertical portion is still vertical. It's white. The pole its attached to or the surface is dark.

PAUSE

This is where I made the analytical overlay comment because I went back to Drawing Number Two which I described as a ramp leading down or a downward walk surface. I am tempted to say wide brick stairs. . with a brick. . with a . . sidebar either being brick or wood in broad, flat staircase made out of brick leading down into a brick courtyard that has a curving side to it.

PAUSE

#14: Why don't you go ahead and label it brick.

PAUSE

#44: In Three: analytical, the wall. . the smooth wall boards type surface, painted. Dark blue. On the order of magnitude of royal blue or something that dark.

#14: Um hm.

#44: I had the feeling that there was something in Four at the arch configuration. That there was something affixed. Maybe a sign taped up. Right at the point where the arch shape attached to the surface, whatever it was.

Five: Looking down on the Picea Pungens. Here I try and draw a spruce, but that isn't going to work. I can see it inside my head but that isn't going to work. But it was a doggone good size tree. But I have just fooled around with the the original. But order of magnitude 12 to 15.

#14: Is there any possibility that this arch shape could be related to the lower case "h"?

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#44: No. I see the shape similarity that you see. But its almost. . . well, most of the things that I've drawn are things that I have seen as shapes. But this came to me just as a non-pictorial. . . I didn't get a picture of the letter "h", I got the idea of the letter "h". Let's call this . . it shouldn't really be Six. It should be before One. I'll put that in parenthesis. I'll put down some sort of a drawing. . which I don't really understand. This is a "just in case". When I was looking out over the flat area, I described a sensation of being concerned because there wasn't a hand-rail. I got the feeling of, perhaps, foliage in the distance. Maybe a tree line. But the area in the foreground here seemed to be flat and I got the feeling that it had some good distance to it. Like it might be several fields worth. But then I got to thinking that it might also be the sort of broken up angularity that you get in a large flat size parking lot in a shopping center.

#14: Okay.

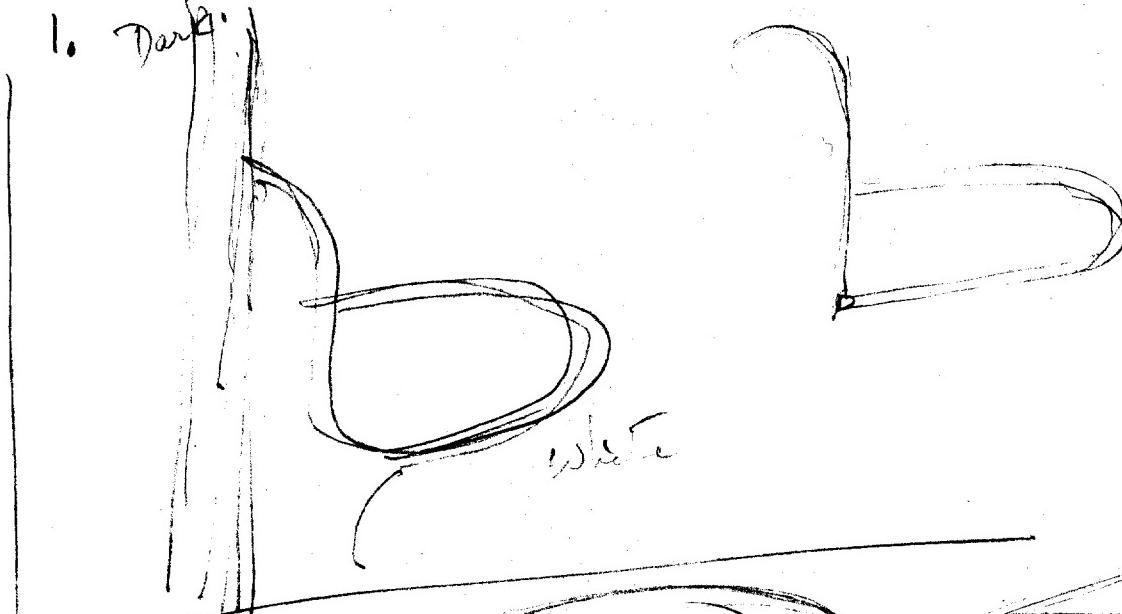
#44: I had the feeling at this point, in Seven, that I was up in the air one story, one and a half stories high. It is possible that Five and Seven, the Drawings at Five and Seven, are connected in the sense that as you went up on to the surface that you looked out in Seven at, you. . . that was the reason for looking down on the top of trees.

That's enough.

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TAB A

1. Dark

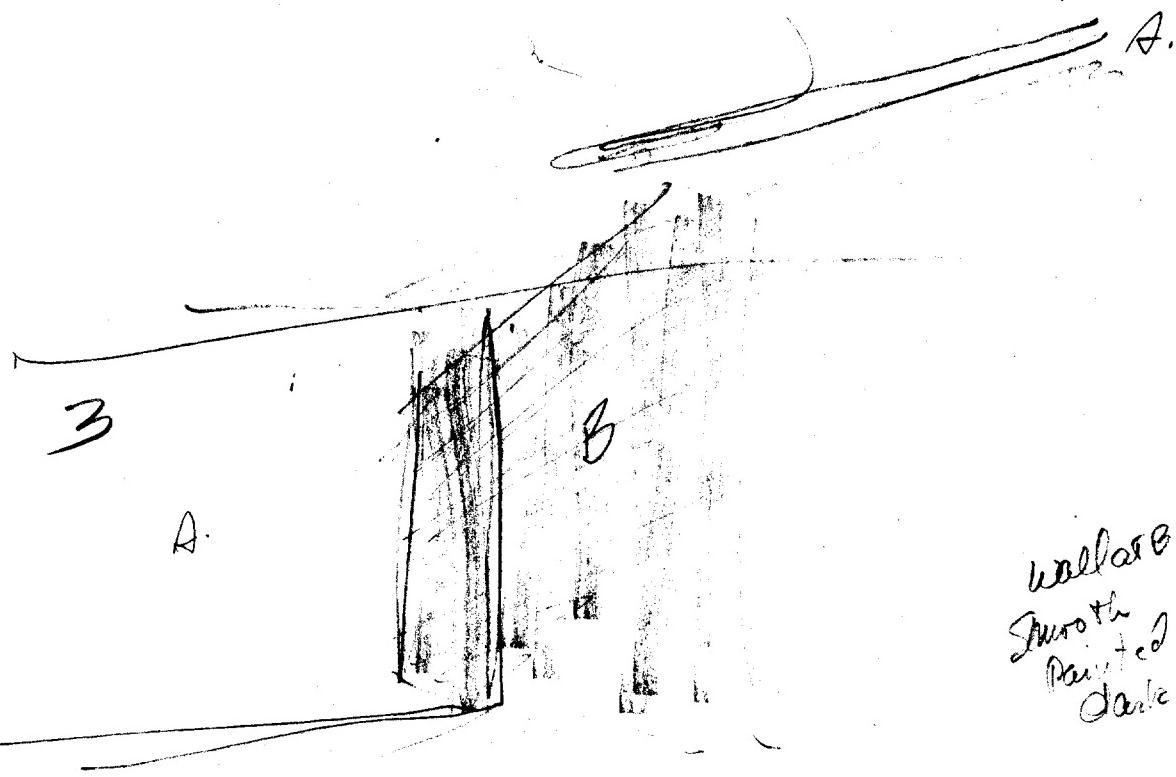


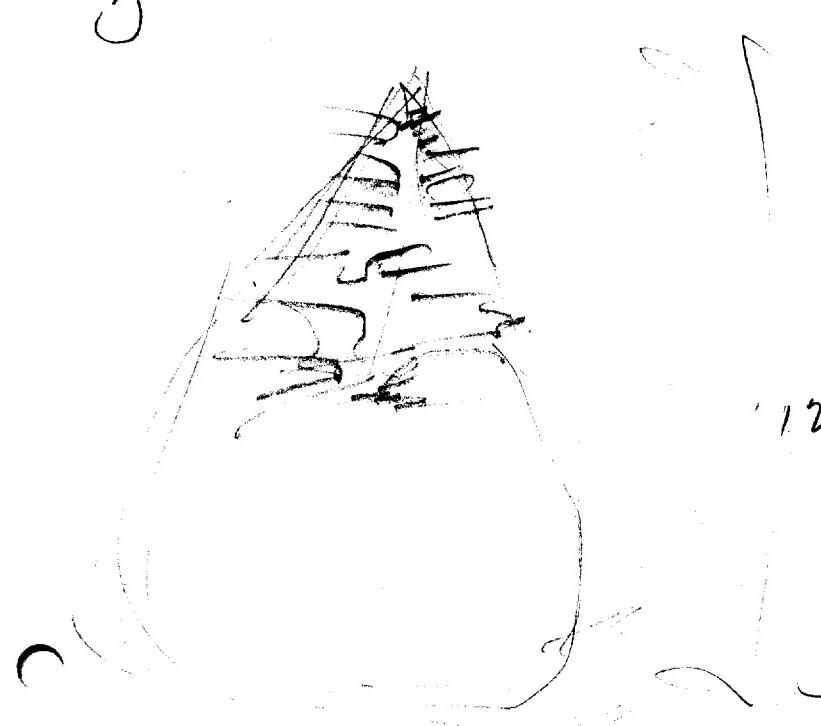
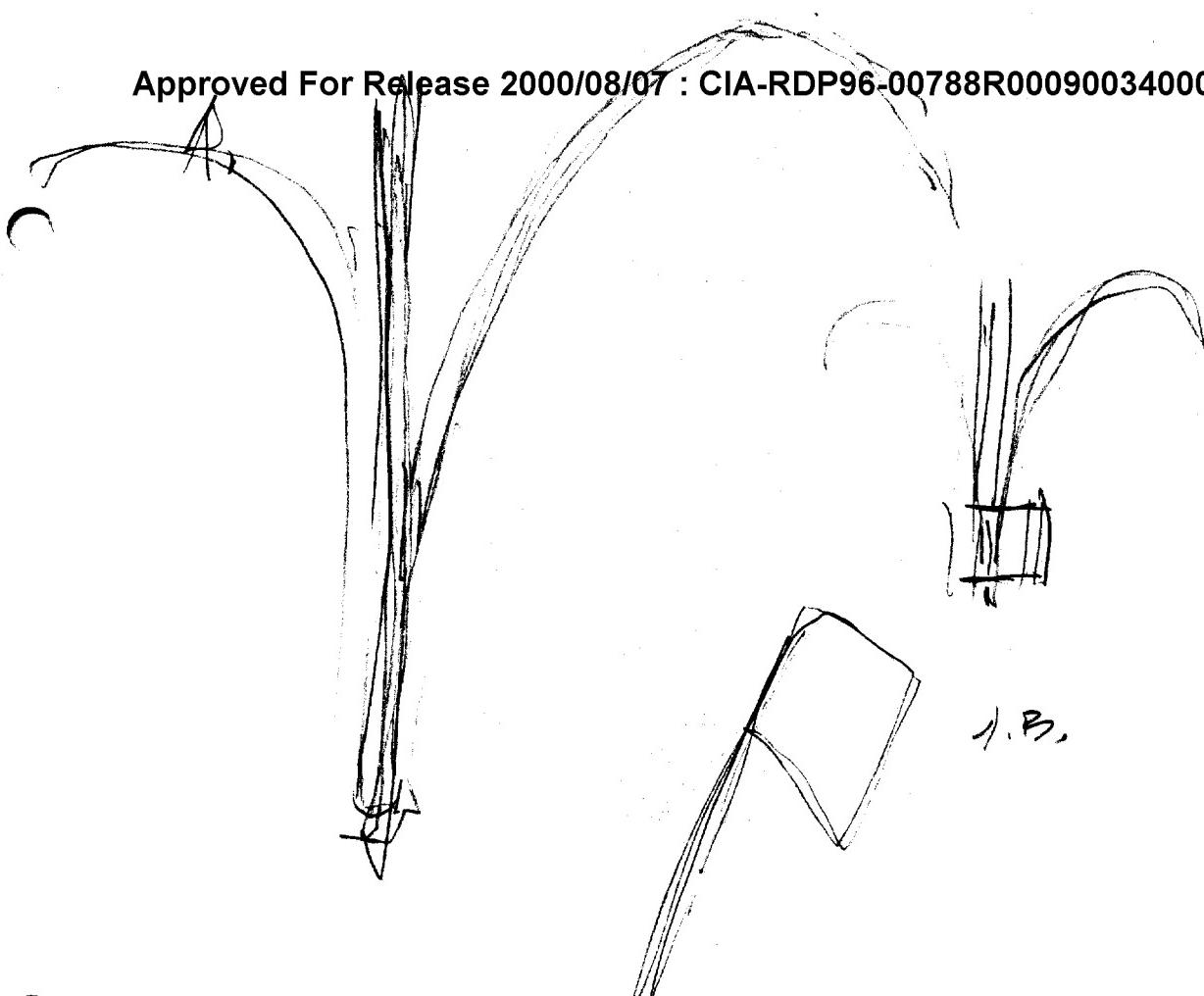
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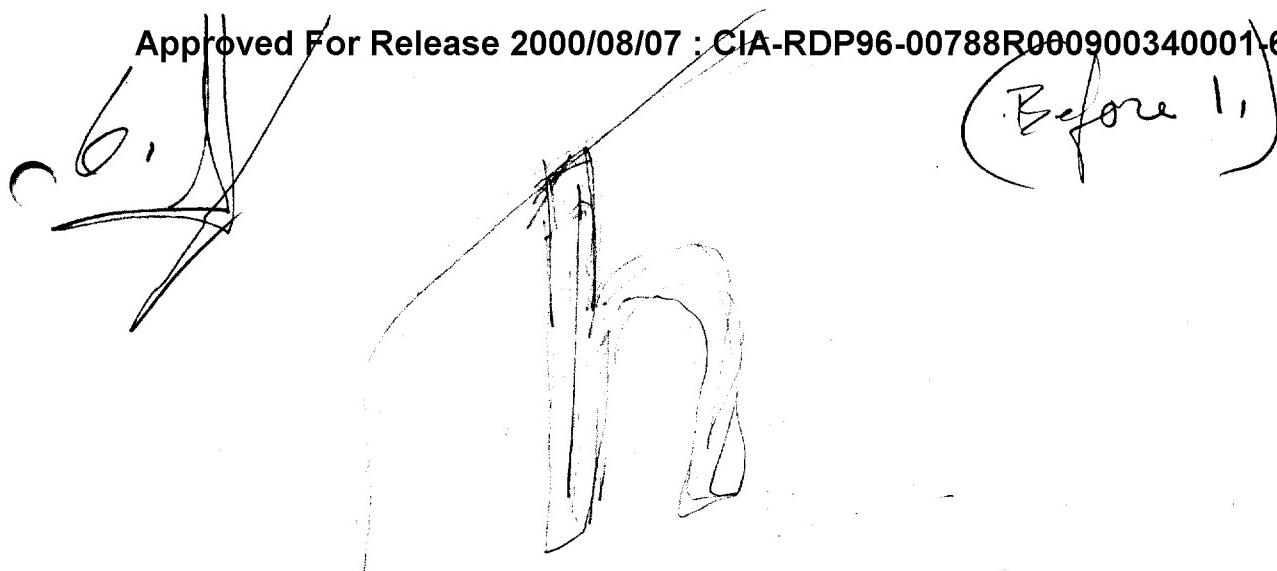
Brick Court

Brick

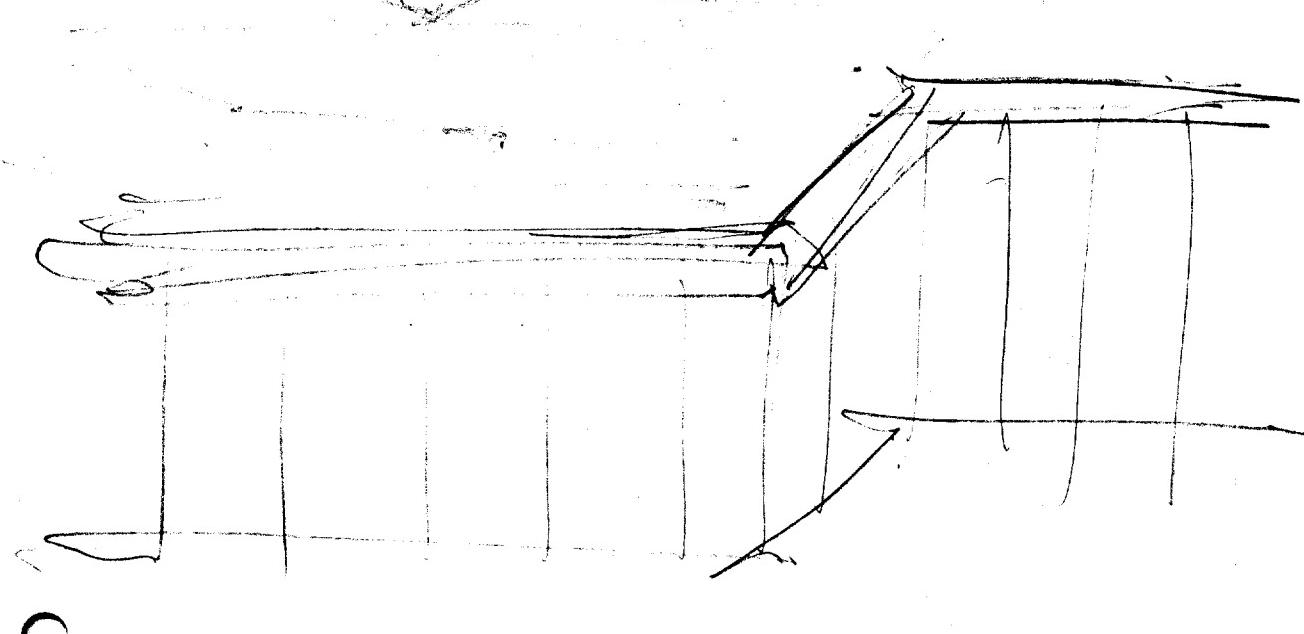
2A.





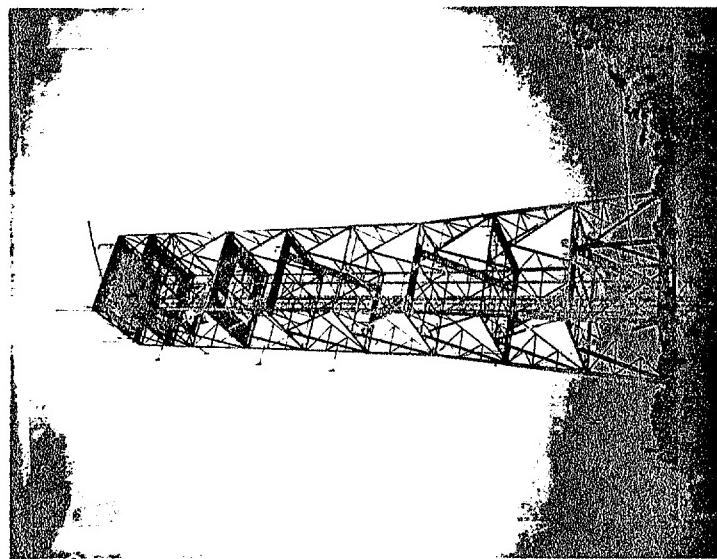
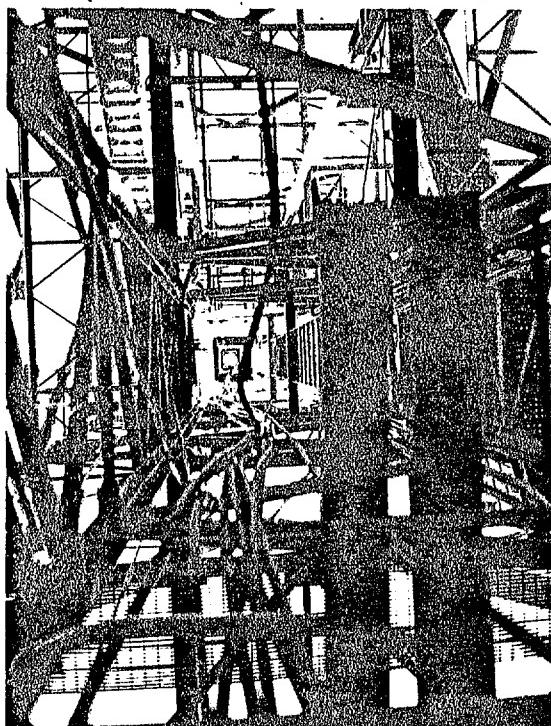


7.

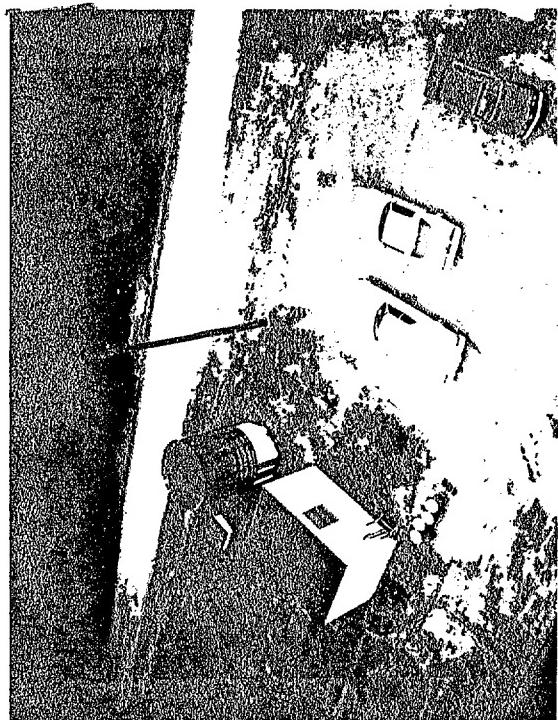
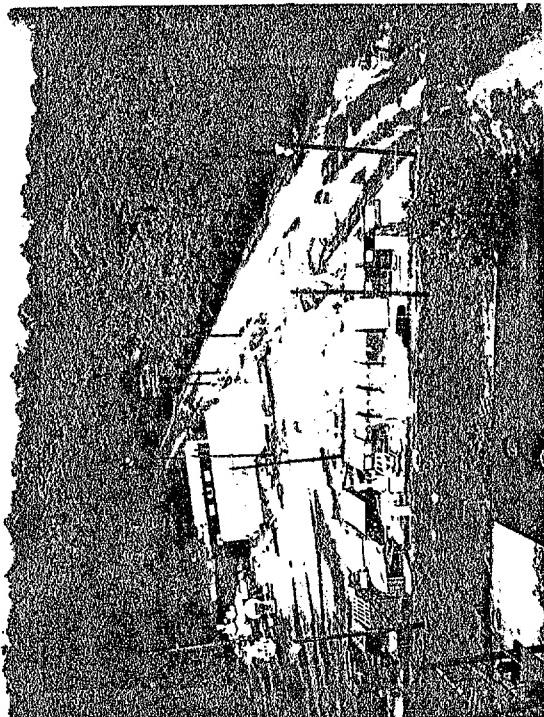


TAB B

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TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXXIX

1. (S) Post-session interviews are conducted after the completion of a session to provide the remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) During the post-session interview, #44 expressed confidence about the success of his session. He feels that the accuracy of his information is in proportion to the clarity of his images. #44 expressed the desire to participate in more sessions on a regular basis. He feels that by exercising his talents more frequently his target correlation and resolution will improve.
3. (S) This has been #44's second session with #14 as an interviewer and facilitator. #44 and #14 appear to work very well together. #44 seems to be making significant progress towards more reliable remote viewing.

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